



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

which distinguish all first class instruments of the present day, while in touch, elegance of design, and thorough workmanship, they cannot be surpassed by any manufacturer here or in Europe. The Square and Upright pianos are in proportion equally admirable. Knabe & Co. by their skill and energy evidently assume the position of one of the three great manufacturers of America. We have entire faith in the judgment of our friend, and look with much curiosity for some of Knabe & Co's latest production at their store 650 Broadway.

NEW BOOKS.

NEW PHYSIOGNOMY or Signs of Character, as manifested through Temperament and External Forms, and especially in the Human Face Divine. By SAMUEL R. WELLS. New York, Fowler & Wells, 389 Broadway.

The author of this work is widely known as the editor of the "Phrenological Journal" and "Lie Illustrated," both serials of great interest and research in their specialties, and both enjoying a very large circulation.

Mr. Wells, in this volume, has brought in support of his own large and varied knowledge of the subject which he treats, the corroborated testimony of eminent and accepted writers on the same subject, which enables him to present a very strong case in favor of the theories he propounds, and of the science which he claims to be based upon the infallible principles exhibited in nature. This volume may be said to be almost exhaustive of the subject. Every branch is fully treated, the text being accompanied by copious illustrations, well executed, and very valuable, as testimonies given by nature to prove the leading truths of the twin sciences, Physiognomy and Phrenology. The whole matter is most ably treated by Mr. Wells; his style is clear and concise, and he sustains his positions by facts drawn from observation, and sustained by comparison and illustration.

There are over one thousand illustrations in this work, among them a vast number of eminent men, past and present, which alone are both valuable and interesting.

The Introduction defines Physiognomy, and shows its harmony with Phrenology. Chapter 1 is an account of previous systems. Chap. 2. The structure of the human body. Chap. 3. Statement of general principles. Chap. 4. The temperaments defined. Chap. 5. Man and Woman compared. Chap. 6. Several forms of faces. Chap. 7. Outlines of Modern Phrenology. Chap. 8. Anatomy of the human face. Chap. 9. The human chin, what it indicates. Chap. 10. The jaws and the teeth. Chap. 11. The human mouth indicates character. Chap. 12. All about noses. Chap. 13. About the eyes, language, color, and character. Chap. 14. The cheeks and the complexion. Chap. 15. What the forehead indicates. Chap. 16. Signs of the neck and ears. Chap. 17. The hair and beard—their color, quality, and character. Chap. 18. Human hands and feet. Chap. 19. Signs of character in action, in walk, and in voice. Chap. 20. The Physiognomy of Insanity. Chap. 21. Idiocy—its causes and peculiarities. Chap. 22. Fighting physiognomies, with examples. Chap. 23. Effects of climate on character. Chap. 24. Ethnology, or types of mankind. Chap. 25. National types, with portraits. Chap. 26. The physiognomy of classes illustrated. Chap. 27. Contrasted faces. Chap.

28. Transmitted physiognomies illustrated. Chap. 29. Love-signs in the lips, chin, and eyes. Chap. 30. Signs of health and disease. Chap. 31. Curious changes of countenance. Chap. 32. Grades of intelligence, human and animal. Chap. 33. Animal heads, with remarkable contrasts. Chap. 34. Comparative physiognomy illustrated. Chap. 35. Graphomancy and Chiromancy. Chap. 36. Exercises in expression illustrated. Chap. 37. The great secret of human beauty. Chap. 38. Childhood—remarkable effects of training. Chap. 39. Character-reading. Chap. 40. Interesting miscellaneous addenda. Chap. 41. A brief recapitulation or summing up.

VASSAR FEMALE COLLEGE.

This splendid institution has just completed its first session. The object of this college, as stated by its founder, is to accomplish for young women what colleges of the first class accomplish for young men; that is, to furnish them the means of a thorough, well-proportioned, and liberal education, adapted to their wants in life. Nearly half a million of dollars, all the gift of the same generous man, Matthew Vassar, Esq., of Poughkeepsie, has already been expended for this purpose, and has been invested in the grounds, buildings, &c. The college is truly a noble structure, of magnificent proportions, 500 feet in length by 70 feet in depth, complete in all its appointments, surrounded by its grounds, which embrace about 200 acres, well laid out with ample play grounds, foot paths, carriage drives, &c., with a portion cultivated as a farm and garden for the exclusive use of the college family. A fine observatory has been erected in a separate building, and a grand and capacious gymnasium and riding school is nearly completed. The concluding exercises of the first session took place on Monday and Tuesday evenings June 25th and 26th. The half-past two train of the Hudson River Railroad took me to Poughkeepsie by quarter before six, an omnibus in waiting carried a load of us some two miles to the institution. About eight in the evening the performance commenced. The weather was intensely hot, yet the chapel was crowded by the pupils, their friends, the officers of the institution, and guests. The following was the programme:

PART FIRST.

1. "Lift Thine Eyes!"—Motette—Mendelssohn.
2. "Le Printemps"—Scherzo Brilliant—Sponholtz. Twelve pupils of Class C.
3. "Judith"—Scene and air for soprano—Concone. Miss M. W. Holz.
4. "Triller-Etude"—No. 5 Spec. Studies—L. Köhler. Eight pupils of Class G.
5. "Flee as a Bird"—Solo and Trio.—Misses H. Stuart and M. W. Holz.
6. "Sonatina" in A major—Schmitt. Thirteen pupils of Class D.
7. "Meditation pour Piano"—(Op. 17)—Alf. Jaell. Miss L. Merrick.
8. "Overture to Tancredi"—Rossini. Fourteen pupils of Class E.

PART SECOND.

9. "La Bella Capricciosa"—Hummel. Eight pupils of Class G.
10. "The Wanderer"—Schubert. Miss H. Stuart.
11. "Morceau de Concert—(La Traviata)—Ascher. Miss A. Sanford.
12. "Thy Will be Done"—(Vocal Trio)—Hummel. Misses Robinson, Gould, Duffield and A. Taylor.
13. "Overture to Guillaume Tell"—Rossini.—Fourteen pupils of Class F.
14. "The Heavens are Telling"—Beethoven.

The performances by the piano-forte classes were the best, as well as the most important, in view of the future of the musical department of this college. With three to four hundred pupils, and the majority of them to learn the piano-forte, private lessons to any great extent is simply out of the question. Piano-forte class teaching, then, is a prime necessity. Naturally some prejudice exists against it. The subject has excited some attention in New York the last few years. Gottschalk perhaps was the first to make an attempt, although it was but a brief one on a small scale. More extensive application of the system has been in process of development by others during the last two seasons. It has been successful in Europe under Herz and many others, and doubtless it will be successful here, so far as teaching the first principles, time, reading, and general technics of piano playing is concerned. But it must not be expected that the higher elements of good style and artistic feeling can be acquired to any extent in this way.

Concerning the performances in question, liberal allowances must be made for the extra arduous duties of Professor Wiebe during the first session, in organizing and systematizing the classes in vocal and instrumental music, appointing and dividing the labors of his assistant teachers, &c. The performances were certainly exceedingly interesting and generally meritorious. Time was for the most part exceedingly well kept by the young lady classes, and considerable talent exhibited. To make a confession, I was so fascinated by their beautiful faces, graceful forms, and tastefully simple toilets, that I have forgotten all the technical defects and short-comings of their performances, and hardly wish to remember them. Suffice it to say that the delicate fingers of twelve pupils of Class C (120 fingers), and ditto of the thirteen pupils of Class D (130 of them, all pretty,) did nimble work, if they were not always up to time. I do remember that in the Overture to Tancredi the music was too slow, notwithstanding there was at least one fairy-like form among the fourteen pupils of Class E (140 dear little fingers). I remember also that in Hummel's charming "La Bella Capricciosa," the performances of sundry bright eyes of eight pupils of Class G, were perfectly enchanting.

I think it was very encouraging that Professor Wiebe could stand up there, surrounded by so many angelic maidens, bearing time fearlessly, apparently unmoved.

The choral performances were very brief, and in the manner of their going there was certainly room for improvement. In the three-part piece, "Lift Thine Eyes," of Mendelssohn, the under parts were very feebly sustained. Particular attention should be given to the training of pupils to sing under parts. Two-part, three-part, and even four-part compositions for female voices should be perseveringly practiced; to succeed in this, sight-reading must be made a specialty. There are numerous suitable part-compositions composed expressly for female voices, by Abt, Kuchien, Concone, Schubert, Mendelssohn, and others, to be had. One very beautiful, though very difficult, one I would name, "The Lord is my Shepherd," for four female voices, by Schubert.

The solo performances were very pleasing. Miss L. Merrick displayed considerable cultivation in Jaell's "Meditation for the Piano." Miss M. W. Holz, in her song, "Judith," exhibited a good voice and careful study. Miss H. Stuart is

also a very promising young vocalist. Numbers 11 and 12 of the programme were omitted. During the intermission, while the young ladies and their friends were promenading in the corridors, a sudden explosion of lightning took place almost in their midst. It was alarming, but no damage was done inside, fortunately. Outside, it was said, a young lady standing on the stoop was stunned. A dozen or more vehicles were in waiting, the horses of which took fright, ran away, and smashed things generally.

The next evening the literary entertainment took place. I could not remain to be present, but I understand everything went off to the satisfaction of all present.

This grand institution promises to do a great deal of good, and will certainly be a grand success.

The Catalogue published is amply full of details. The following summary I take from it:

Whole number of students, ...	353
From the State of New York, ...	47
Other Middle States, ...	59
New England, ...	56
Western States, ...	55
Southern States, ...	6
District of Columbia, ...	4
Canada, ...	7
Hawaii, ...	1
Total, ...	353

Professor Jewett was the first President. Dr. John H. Raymond is now the President.

The Board of Trustees.

Matthew Vassar, Esq., founder of the College, Poughkeepsie.

Hon. Ira Harris, Albany.
 Hon. William Kelly, Rhinebeck.
 Hon. James Harper, New York.
 Martin B. Anderson, LL.D., Rochester.
 Hon. John Thompson, Poughkeepsie.
 Rev. Edward Lathrop, D.D., Stamford, Ct.
 Hon. Charles W. Swit, Poughkeepsie.
 Rev. Elias L. Magoon, D.D., Albany.
 Stephen M. Buckingham, Esq., Poughkeepsie.
 Nathan Bishop, LL.D., New York.
 Matthew Vassar, Jr., Esq., Poughkeepsie.
 Benson J. Lossing, Esq., Poughkeepsie.
 Rev. Ezekiel G. Robinson, D.D., Rochester.
 Samuel F. B. Morse, LL.D., Poughkeepsie.
 Samuel S. Constant, Esq., New York.
 John Guy Vassar, Esq., Poughkeepsie.
 Rev. William Hague, D.D., Boston, Mass.
 Rev. Rufus Babcock, D.D., Poughkeepsie.
 Cornelius Dubois, Esq., Poughkeepsie.
 John H. Raymond, LL.D., Poughkeepsie.
 Morgan L. Smith, Esq., New York.
 Cyrus, Swan, Esq., Poughkeepsie.
 Hon. George W. Sterling, Poughkeepsie.
 Hon. George T. Pierce, Ulster Co.
 Smith Sheldon, Esq., New York.
 Joseph C. Doughty, Esq., Poughkeepsie.
 Augustus L. Allen, Esq., Poughkeepsie.
 Rev. Henry Ward Beecher, Brooklyn.

The Officers of Government and Instruction.

John H. Raymond, LL.D., President and Professor of Mental and Moral Philosophy.
 Hannah W. Lyman, Lady Principal.
 William I. Knapp, A.M., Prof. of Ancient and Modern Languages.
 Charles S. Farrar, A.M., Prof. of Natural History, &c.
 Maria Mitchell, Prof. of Astronomy and Director of the Observatory.
 Alida C. Avery, M.D., Prof. of Physiology and Hygiene, and resident Physician.

Henry B. Buchham, A.M., Prof. of Rhetoric, Belles-Lettres, and the English Language.

Edward Wiebe, Professor of Vocal and Instrumental Music.

Henry Van Ingen, Professor of Painting and Drawing.

With twenty others, as assistant instructors, &c.

The young ladies live in the college; it is their home. The charges are very moderate, intending only to cover expenses. For the past academic year it has been \$350, including board, fuel, light, and washing.

Fourteen hundred miles of steam-pipe, and about six hundred miles of water and gas-pipe, supply the college and out-buildings with cooking and laundry service, warmth, light, and water. Nowhere can a more complete and extensive institution be found.

CLARE W. BEAMES.

PARIS.

PARIS, June 27, 1866.

RISTORI, THE TRAGIC ACTRESS.

A new star is about to shine upon America in the shape of Ristori, the tragic actress. In the prime of her powers, in the fullness of mental and bodily vigor, she crosses the Atlantic to test the effect of her genius upon a people to whom she has thus far been unknown. In Europe her success has been triumphant. Wherever she has appeared, crowds have been led captive by the fervor of her passion, the silent eloquence of her gestures, and those accents which lend a new grace to the melodious tongue in which she speaks. Her reception in our country is doubtful. That she will be treated with the respect due to her talents is certain, but that she will be hailed with the enthusiasm which has ever followed her here, I am by no means sure. To appreciate her powers, and still more to enjoy the display of them on the stage, a great degree of mental culture and refinement is needed, especially as they will be more or less hidden in a language with which few of our countrymen are familiar. The mass of the people, intelligent as they are for the most part, will not hear her, and she will probably be received by audiences small and select.

RACHEL.

It is now more than ten years since Rachel, the great rival of Ristori, landed in New York, "ce moriel et deditieux New York," as it proved to her. Weak, fainting, in truth dying, she sought to snatch a new wreath from the edge of the grave. The boundless ambition on which, like the poisoned tunic of Hercules, incessantly devoured her, led her, even while in the embrace of death, to cross the Atlantic, that she might become, as she arrogantly expressed it, "la souveraine des deux mondes." Unsated with the applause of Paris, the ovations of St. Petersburg, the enthusiasm of Rome and Madrid, she could not live in peace, nor could she die, so long as there was one more world to conquer. She sought the fatal shore, we all know with what result: disease completed what lust of power had begun, and the empress of the stage, like the conqueror of old, found death in the midst of her conquests. She died at the age of thirty-seven, that year ever fatal to great geniuses, the victim of an all-grasping and unsatisfied ambition. (When was ambition ever satisfied?) Mortified at her ill success in America, uncertain of the future, surfeited even to loathing with the applause which a diseased appetite had yet made necessary to her existence, her last hours were rendered still more distressing by the hatred and envy, which she could not conceal, for the rival whose star already began to dim the brightness of her own.

THE PARENTAGE OF RISTORI.

Ristori was born at Friuli, near Venice, in the year 1822. Her parents were in humble circum-

stances, and her early years were spent in poverty and neglect. Both her father and mother belonged to one of those nomadic troupes that ravage the rural towns of Italy. It was their lot, like that of the survivors of Plodden Field, to bear "from town to town the dismal tale, and raise the universal wale" by declaiming the tragic horrors of human woe. Loudly and effectively before sympathizing audiences they nightly tore to tatters the passions of the various heroes of Goldini and Alpiéri, whose hard fate it has thus been not to find repose even in the grave. Ristori was early familiar with the stage, and in fact from the age of four years assisted her father to the extent of her humble abilities. She profited by her situation, and so well that when only fourteen she performed with success the part of Francesca da Rimini, in the tragedy of "Silvio Pellico." From that day she devoted herself to tragedy, and her progress was incessant till she in a few years became the great ornament of the Italian stage.

HER MARRIAGE AND RETIREMENT.

In 1846 her accomplishments made so deep an impression upon Julio del Grillo, son and heir of the Marquis de Capranica, that he fell deeply in love with her, and offered her marriage. Great was the rage of his father, and furious that of the mother, that he should thus throw himself away upon a strolling actress. It was the old story with the old result. Threats, abuse, banishment, poverty had no effect. A stolen marriage was followed by a reconciliation, and Ristori was welcomed by her new parents as the Marchesa del Grillo, which is her real name and title to-day. Her reception by the Capranica family took place in 1847, and from this time, of course, they would not for a moment permit her to return to the stage. She retired with her husband to her father's villa, and there remained in complete seclusion for nearly two years. Yet though her happiness was great, and her attachment for her relatives profound and sincere, she sadly missed her old way of life. Her early fondness for the stage returned to her with increased vigor. She longed for it with a feeling akin to homesickness. It was natural that in the quiet simplicity of her present existence she should call to mind the popular ovations which she had so often received, the triumphant vivas, the bouquets, the wild excitement. It was natural that she should muse over the days when she had forgotten herself and all the world for a moment in the despair and madness of Medea, and the majestic pride of the Queen of Scots, whom no worldly sorrows could abuse.

HER RE-APPEARANCE ON THE STAGE.

An opportunity soon offered itself and the claims of misfortune gave her the privilege of again appearing in public. On three successive nights she performed in behalf of a poor theatrical manager named Pisenti, who had been imprisoned for debt. She was received by the people with a welcome so deep and fervent that her greatest admirers were astonished, and confessed that they had not known the strength of her hold upon her countrymen. Never had the power of her genius so deeply affected her hearers or shown so clearly her own passionate love for the profession of her youth. The public admiration carried everything before it, and her parents could no longer refuse to yield to the general desire. She returned to the stage, and in 1848 appeared at Rome, in the part of Myrrha in Alfieri's tragedy. But hardly had she begun when the revolution of that year broke out, and in the real tragedies of life that soon abounded on every side, the poetical and eloquent woes of Alfieri's heroine were quickly forgotten. The cries of the wounded and dying who had fallen under the French cannonade, the hunger and wretchedness of the sick, and the distress around her in every form, could not fail to make a deep impression upon Ristori's sensitive and charitable heart. She at once left her profession, and joining the Sisters of charity went from house to house and hospital to hospital during all the rest of the siege, min-